

Hampshire College Spring 2022 Course Descriptions

CS-0147-1 **2D Motion Design**

Professor: William Colon

This course will guide students through the animation pipeline for 2D motion graphics and will explore a section of the Adobe Suite of Programs including a heavy emphasis on Adobe Illustrator and Adobe After Effects. You will also gain a base level understanding of the 12 Principles of animation, organizing your writing for motion graphics projects, and how to apply traditional animation methods to new-age tools. No prior knowledge of animation is required. This course is fully remote. Keywords: animation, motion graphics, digital 2D, design

This course is fully remote. This course has a lab fee of, \$60.00. Students should generally expect to spend 4-10 hours a week on work outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 07:40PM-09:00PM

Location: ASH 126

CS-0225-1 **Hybrid Games**

Professor: Jennifer Gutterman

This course will look at how the digital and analog game worlds were impacted by the global pandemic. We will explore how the pandemic changed game design workflows and expectations of human interaction in the games industry and focus on project-based game design that is relational to the human experience of the pandemic. Students will be encouraged to consider in person and remote elements to game design challenges in the process of creating a hybrid game that utilizes user experience that contains both remote and in person/community game elements. Students will consider accessibility and technology limitations as well as physical game component questions that are designed to work between local and remote play. Students should expect research and documentation as well as game prototyping in digital and paper format. Keywords: analog games, digital games

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: ASH 126

CS-0227-1 Child Psychology Digital Age

Professor: Melissa Burch

Technology and media are increasingly present in the lives of children. Advances in computers, the internet, smartphones, and social media have greatly impacted how and when we access information as well as the nature of our interactions with others. These advances can lead to both potential benefits and concerns. Some topics that we will explore are general patterns of media use in development, the effects of media on children's early learning experiences, research on the effects of TV shows on prosocial and antisocial behavior, use of social media and well-being, and more. We will consider theories of development, review the research literature examining the impact of media, and also examine how schools and families incorporate media into children's daily lives. Students will present in class, write a series of short papers, and develop a longer review or research paper on a related topic of their own interest. Keywords: child development, psychology

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: WF 10:30AM-11:50AM

Location: ASH 112

CS-0264-1 Game Mechanics, Genres & Repre

Professor: Jennifer Gutterman

This course will look at different game mechanics from analog, digital and hybrid games and systems through the lens of intersectionality and accessibility. Students will explore game mechanics and game genres throughout modern game design and develop or, in some cases, redevelop them further with the goal of inclusivity and accessibility. Can this game be accessed by everyone? If so, what value systems are applied to player identity in visual, written and game play elements? If not, what changes to the mechanics, genre, visual or written elements must be addressed to bring a game into full accessibility? Game design for the masses or game design for specific groups, this course will help students develop a broader understanding of what mass market focus really means and how that can be changed moving forward. Key words: game development, game art, entertainment design, game design

Students must have taken CS-144 or an equivalent class. , Students should generally expect to spend 4 hours a week on work, outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: Yes

Time: MW 02:30PM-03:50PM

Location: ASH 126

CS-0265-1 **Advanced Animation**

Professor: William Colon

This course will cover intermediate topics pertaining to the production of visual imagery with the tools of three-dimensional computer graphics (CG). Lectures, readings, and homework assignments will explore subjects including organic shape modeling, character articulation, character animation, extensions to the basic shading and lighting models, and procedural animation. Students will be expected to complete individual projects and participate in group exercises that explore CG as both a standalone medium and as an integral part of modern film/video production. This course is mostly remote. Keywords: computer animation, 3D, CG, Maya

This course is fully remote. This course has a prerequisite of, CS 113. This course is by instructor permission, a working, knowledge of Maya 2022 or greater is required. , Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: Yes Distribution: LC3 This course has a Prerequisite: Yes

Time: TTH 07:40PM-09:00PM

Location: ASH 126

CS-0299-1 **Curriculum Design**

Professor: Laura Wenk

How do we create environments that lead to good learning? What is the relationship between curriculum and pedagogy? How do good educators promote deep learning despite the current political climate that emphasizes content mastery and efficient instruction? Should curriculum and instruction differ between school and non-school contexts? In this course, you will learn research-based curriculum design practices, how to focus on conceptual understanding and the development of higher order thinking (e.g. critical thinking, integrative thinking, innovative thinking) and create true learning communities in a number of domains and across multiple contexts. Each student develops a curriculum unit on a topic of their choice. In addition, students get some practice teaching their materials to one another. This course is designed for Division II and III students who are interested in teaching in formal or non-formal settings or who are developing curriculum as part of their independent work.

Prerequisite: prior course in education (e.g. "How People Learn," "Environmental Education," educational psychology, or other education coursework.

Students should generally expect to spend 6 hours a week on work, outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 101

CSI-0112-1 **Trans Theories of Race**

Professor: Stephen Dillon

This course examines how scholars in feminist, queer, and transgender studies theorize the politics of race, racialization, and white supremacy. Focusing primarily on the racial state in the United States, we will examine the ways race, gender, and sexuality emerged out of colonization, enslavement, incarceration, immigration, science, and the law. Students are expected to have some familiarity with theories and histories of race, gender, and sexuality. Students should also be prepared to engage a variety of written texts ranging from poetry and memoir to dense, difficult theoretical essays.

Keywords: feminism, transgender, racism, culture, Queer

Students should generally expect to spend 6 hours a week on work, outside of class.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 108

CSI-0155-1 **Fighting Over the Facts**

Professor: James Wald

Many people think of history as an authoritative account of the past, based on indisputable facts. Historians, however, understand it as an evolving interpretation: debate. They argue not just over the interpretation of facts, but even over what constitutes a fact. What happens in the age of "fake news" and "alternative facts"? What is the difference between debating why the Holocaust happened vs. claiming it never happened? Whether Vikings came to America vs. extraterrestrials built the pyramids? Did women have a Renaissance? How did French peasants understand identity? Were Nazi mass murderers motivated by hatred or peer pressure? Nazism discredited the idea of race, but can genetics help Blacks and Jews recover their lost histories? Are European Jews descended from medieval Turks or biblical Hebrews? Did Thomas Jefferson father a child with the enslaved Sally Hemings? Students will come to understand how historians work and thereby learn to think historically.

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 107

CSI-0180-1 **The Politics of Pop Culture**

Professor: Professor Loza

This course examines the fraught intersection of politics and popular culture in the US. In this class, we ask: What is pop culture? How does it differ from other cultural expressions? How does pop culture both challenge and reify white supremacist capitalist patriarchy? What and who get to be political? How does pop culture act as a vehicle for the appropriation or exploitation of Other cultures? Is consuming pop culture a form of political action? How do explicit political themes both enrich and detract from consumption? What economic imperatives drive pop culture production? What are the relationships between commerce, politics, and art? Particular attention will be paid to: the racialized construction of masculinity and femininity in popular culture; the appropriation of racial and gender identities; the role of global capitalism and the market in the production of popular culture. This course is reading-, writing-, and theory-intensive. Keywords: Media Studies, Ethnic Studies, Critical Race Theory, Gender Studies, American Studies

Students in this course can expect to spend 10 hours weekly on, work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: EDH 2

CSI-0210-1 **Indigenous Organizing**

Professor: Robert Caldwell

From Archie Phinney to Winona LaDuke and beyond, the struggle for Indigenous Liberation is an important but overlooked component of 20th Century U.S. history. After World War II, the United States government pushed to "Terminate" tribes and encouraged Native people to move to cities for industrial employment. Tribes responded with the creation of the National Congress of American Indians. Twenty years later, a younger generation of urban-based individuals, usually described as the Red Power

movement captured the attention of the country with their occupations of Alcatraz, the Bureau of Indian affairs, and Wounded Knee. In recent years, struggles for earth and water, child welfare, and Missing and Murdered Indigenous Women have taken center stage. Keywords: Socialism, Marxism, Sovereignty, Red Power, MMIW

Field trip fee: \$50., Students in this course can expect to spend 6 to 9 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 105

CSI-0221-1 **Not Recognized**

Professor: Robert Caldwell

This course examines the situation of those Indigenous communities in the United States that do not have recognition as tribes from the colonial state. It explores the complicated relationship between race, tribal identity and federal relationship for non-federally recognized tribes, state-recognized tribes, genizaros, Metis, Louisiana Creoles and other communities, with a focus on racial and tribal identities. It examines the history of the Federal Acknowledgement Process, a governmental process in which Indigenous communities are "acknowledged" as Indian tribes and become eligible to receive services. Keywords: Federal Recognition, Sovereignty, Bureau of Indian Affairs, Government, Politics

Field trip fee: \$50., Students in this course can expect to spend 6 to 9 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: FPH 105

CSI-0225-1 **Reframing Young Writers**

Professor: Rachel Conrad

For what and whose purposes do young writers write, and how are these purposes represented in our literary, cultural, and political worlds? How can works by young writers be read as literary texts, and how can adults facilitate opportunities for young writers? How do young writers engage with themes of injustice and oppression? This course integrates literary studies and critical youth studies in reframing

young writers as cultural producers and participants in literary culture. We will focus on case studies in genres of diary/memoir and poetry including: young white Jewish writer Anne Frank whose *Diary of a Young Girl* was written in hiding in Amsterdam during World War II; and Vanessa Howard and other young Black poets who wrote in the US during the 1960s and early 1970s Civil Rights movement.

Keywords: children, youth, literature, poetry, memoir

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 101

CSI-0229-1 **Resistance Rebellion Mexico**

Professor: Margaret Cerullo

Twenty-five years ago the Zapatistas, a revolutionary indigenous movement, rose in revolt in Chiapas. Surfacing the same day that NAFTA went into effect-January 1, 1994, they announced a different vision of Mexico's future. On July 1, 2018, Andres Manuel Lopez Obrador [AMLO] swept to power in the first election of a Leftist president since Mexico's "transition to democracy" in 2000. Today, these two poles of resistance are at odds, as the Zapatistas argue that the capitalist hydra, the "monster without a country" continues to rule despite who has been elected. This course will concentrate on the actions and writings of the Zapatistas. At a moment when most of Mexico is banking on a profound change through capture of the state, focusing on the Zapatistas enables us consider the relevance and value of a radical movement that instead has opted for autonomy, an alternative form of social and political organization that draws its strength from internal participatory and direct democracy. Keywords: Mexico, indigenous politics, revolution, social movements, neoliberalism

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 107

CSI-0236-1 **Global Insecurity II**

Professor: Omar Dahi

This is the second of a year-long two semester course taught in conjunction with Security in Context, an international research initiative. Students will continue their research on critical approaches to security studies and will get the chance to participate in one of four thematic research clusters: climate change and insecurity; technologies of surveillance and data capture; political economy of multipolarity; financialization and militarism. Students who complete the two semesters will co-produce original content for the initiative in the form of articles, interviews, videos, podcasts or other material.

Students should generally expect to spend 6 hours a week on work, outside of class.

Instructor Permission: Yes Distribution: This course has a Prerequisite: No

Time: W 02:30PM-05:30PM

Location: FPH 106

CSI-0242-1 **Towards an Anti-Racist College**

Professor: Amy Jordan, Roosbelinda Cardenas

In this course, we will explore the histories of organizing to dismantle the racist underpinnings of colleges and universities in the U.S. Drawing on a range of resources, students will explore the challenges of documenting institutional racism in Higher Education by exploring social contestation on several selected campuses, including Hampshire College. We will pay particular attention to the range of demands, agreements, and anti-racist plans developed as a result of campus activism. Key components of our examination include: utilizing an intersectional lens, exploring how race intersects with gender and sexual identities, as well as strategies for building multi-racial solidarities. Students will learn to utilize a range of historical and social science methodologies. The aim is to produce a group project that accesses Hampshire Colleges current Anti-Racist Inventory/Plan and makes suggestions for future institutional actions. Keywords: history, ethnography, race, ethnicity, diversity

Students should generally expect to spend 7 hours a week on work, outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: FPH 103

CSI-0262-1 **Antisemitism**

Professor: James Wald

According to a famous and revealing anecdote, antisemitism means "hating the Jews more than

necessary." Why hate them at all? Among the most perplexing things about antisemitism is its persistence. It has flourished for over two millennia in a wide variety of settings. Three-quarters of a century after the end of World War II, despite the rise of modern multiculturalism, it seems to be on the rise again. One-third of Jewish college students report having experienced antisemitism in the past year. It is no wonder that it has been called the longest hatred. What are its religious, psychological, or social roots? What were its effects? How did the Jews respond? The course moves from the ancient world, through the anti-Judaic teachings of the Christian churches, to the rise of modern social, political, and racial antisemitism of the nineteenth and twentieth centuries, and contemporary manifestations, on both right and left.

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: FPH 105

CSI-0272-1 **From Choice to Justice**

Professor: Marlene Fried

Abortion rights continue to be contested in the U.S. and throughout the world. Since it was legalized in the U.S. in 1973, there have been significant erosions in abortion rights and access, and today, legal abortion itself is facing direct challenges from state laws, some of which are already slated to be heard by the Supreme Court. Harassment of abortion clinics, providers, and clinic personnel by opponents of abortion is routine, and there have been several instances of deadly violence. This course examines abortion politics in the U.S. before before legalization to the present. We view the abortion battle in the U.S. in the wider framework of reproductive justice. Specific topics of inquiry include: abortion worldwide, coercive contraception and sterilization abuse, welfare rights, population control, incarceration and reproduction, and the criminalization of pregnancy. We explore the ethical, political and legal dimensions of the issue and investigate anti-abortion organizing and the resistance to it from the abortion rights and reproductive justice movements.

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: FPH 108

CSI-0278-1 **Queer Feelings**

Professor: Stephen Dillon

In the last decade, queer scholars have turned away from the study of identity and textuality to consider the role of affect and emotion in the production, circulation, and regulation of sexuality, race, and gender. This course examines a new body of work in queer studies, feminist studies, and sexuality studies that explores emotion and affect as central to the operation of social, political, and economic power. Topics will include mental illness, hormones, happiness, sex, trauma, labor, identity, and social movements, among others. Students will work to consider how emotions and affect are connected to larger systems of power like capitalism, white supremacy, heteropatriarchy, terrorism and war, the prison, the media, and medicine. Queer, Feminism, Race, Affect,

To take this course, students should have taken a course, concerning race, gender, or sexuality. , , Students should generally expect to spend 6 hours a week on work, outside of class.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: Yes

Time: MW 02:30PM-03:50PM

Location: FPH 107

CSI-0301-1 **Division III Seminar**

Professor: Lili Kim

This seminar is open to first-semester humanities or Critical Social Inquiry Division III students who are beginning their Division III projects. Emphasis will be on how to construct a research question, how to gather sources, how to do a literature review, how to locate our work in the most important scholarly debates in our fields, how to develop good writing habits, how to map out our research and writing plans for the year, and how to support one another as a community of engaged scholars. We will have guest faculty speakers to give tips on best practices as you get your Division III research off the ground. Each student will present one chapter of their thesis at the end of the semester. Key words: research, writing, workshop, good writing habits, support

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TH 01:00PM-03:50PM

Location: RWK 202

CSI-0357-1 **Feminists of Color Solidarity**

Professor: Lili Kim

In the wake of COVID-19 pandemic that laid bare the inequalities of our society and the recent murder of George Floyd and other Black Americans, alliances between communities of color have never been so critically important. This course examines the history of Black and Asian American feminist solidarities and activism in their fight against racism, sexism, capitalism, and imperialism. The course will begin with the history of Anti-Asian violence in the United States that dates back to the 1850s when the Chinese people arrived on the West Coast during the Gold Rush, and focus on the height of Asian American and Black feminist activism in the long 1960s. The emergence of the U.S. Third World Feminist Left during the 1960s and 1970s saw ending imperialism and colonialism as a necessary part of their fight and drew inspiration from Third World feminism and decolonization activities. The images of revolutionary Third World women engaged in anti-colonial struggles in Asia, Africa, Latin America and the Middle East, especially during the Vietnam War era, inspired U.S.-based feminists of color and helped them embrace leftist Third World solidarity politics. Organizations such as the Third World Women's Alliance (TWWA) in New York City, which grew out of the Student Nonviolent Coordinating Committee (SNCC), brought together Black, Puerto Rican, and Asian American women in the socialist fight to end imperialism, sexism, capitalism, and racism. Utilizing the rich archival sources found in the Sophia Smith Collection (TWWA records, Miriam Ching Yoon Louie papers, National Asian Pacific American Women's Forum papers) as well as the Triple Jeopardy newspapers found in the Marshall I. Bloom papers at the Amherst College Archives and Special Collections, students will have an opportunity to work together to produce a substantial research project. Keywords: U.S. Third World Feminist Left, radical movements, imperialism, decolonization

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: T 01:00PM-03:50PM

Location: RWK 202

CSI-0358-1 **Division III Seminar**

Professor: Rachel Conrad

This seminar is designed for students in their first or second semester of work on a Division III project primarily in areas of critical social inquiry, including those related (but not limited) to critical youth studies, education studies, and interdisciplinary projects spanning critical social inquiry and humanities and/or arts. Students will conduct multiple work-in-progress presentations on their projects and will be expected to provide timely and thoughtful feedback on peers' written work. The goal of the course is to

serve as a supportive community for students in Division III, and we will also devote time to sharing writing and revision strategies and ideas helpful to launching, sustaining, and completing extended independent projects.

Prerequisite: Students must be in their first or second semester, of Division III. Students in this course can expect to spend 6 to, 8 hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: Yes

Time: MW 10:30AM-11:50AM

Location: FPH 101

HACU-0107-1 **Non-Fiction Film**

Professor: Abraham Ravett

"Certain people start with a documentary and arrive at fiction...others start with fiction and arrive at the documentary."-Jean Luc Godard This is an introductory course for students who would like to develop their interest in documentary practice. Through a combination of screenings, lectures, readings, and technical workshops, we will explore a critical/historical overview of this genre and incorporate our knowledge and experience to produce individual or collaborative projects in a variety of "modes of representation." Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. Wednesday evening screening films will be viewed via Hampflix. Keywords: documentary, filmmaking, digital, video

Lab fee: \$65. Students in this course can expect to spend 8 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: M 01:00PM-03:50PM W 07:00PM-09:00PM

Location: JLC, JLC 131

HACU-0125-1 **Intermediate Studio Art Proj**

Professor: Serena Aurora Himmelfarb

This studio arts course will explore a broad range of strategies, processes, and materials. Students will be exposed to a variety of approaches to art making through small, guided prompts as well as two independent projects. Students will undertake research particular to their materials, interests, and

processes. Slide lectures introduce the class to contemporary and historical artists and art movements across cultural perspectives. From the dollhouse to the forest, soft sculpture to performative objects, this course embraces an expanded definition of studio art.

Lab fee: \$50. Students in this class can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: T 06:00PM-07:20PM TH 06:00PM-08:00PM

Location: ARB, ARB STUDIO 3

HACU-0134-1 Lit/Cult/Empire/Writing-Intro

Professor: Michele Hardesty

In Literature, Culture, & Empire: an introduction to critical looking, reading, and writing, students will learn to view, read, and write about texts and images that reflect and reinforce imperialism and settler colonialism in the U.S. and beyond, as well as images and texts whose creators are doing work to unsettle Empire, chart new maps, and establish new routes/roots. We will read and be in dialogue with four creators who teach, are in residence, or will be visiting Hampshire: Visiting professor of Native American and Indigenous Studies Robert Caldwell, Jr.; Five College Women's Studies Research Associate Shailja Patel; and Associate Professor of Fiction Writing Uzma Aslam Khan; and Hampshire alum Daniel Jose Older. Each unit of the course will feature public events with each creator, as well as class visits. Students will write a series of short essays and participate in a collaborative mapping project, and at the end of the semester, they will build a portfolio of revised work. This course is best suited for students who want to gain foundational skills for studying and writing about literature and culture, who are curious about how culture and power impact one another, and who want to build intellectual community and collaborative knowledge in the classroom and beyond. Literature, Culture, & Empire is affiliated with the In/Justice Learning Collaborative, and will be deeply engaged with its guiding questions for 2021-22, "How can we disrupt and dismantle white supremacy? What can we do to build ongoing movements for racial and economic justice?" Students in this course will be expected to attend In/Justice LC events and gatherings this semester, some of which will relate directly to our course. (keywords: literature, culture, visual, empire, writing)

Students in this course should expect to spend 6 to 8 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: FPH 103

HACU-0150-1 **Introduction to Drawing**

Professor: Daniel (Daniel) Schrade

This course will introduce students to the fundamentals of visual art in general and drawing, in particular. While focusing on perception, composition, line and materiality, students will draw from objects, the human figure, interior/exterior spaces, and from imagined sources. We will work with a variety of materials and challenge the limits of scale, by investigating the navigation of landscapes as accumulative, drawn lines. We will develop strategies to visualize histories, topographies, individual perspectives, and inner worlds embedded in landscape. Regular class critiques will assist in developing evaluation skills of work in progress, and in analyzing formal composition principles. Assigned readings and one research project, contextualizing the work and life of an assigned artist, will be as well a segment of this course. Students will be evaluated based on class participation, timely submission of assignments, and their artist presentation. Keywords: Drawing, Studio Art, Introductory, Foundation, Art.

Lab fee: \$50. Students in this course can expect to spend, approximately 8 hours weekly on work and preparation outside of, class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 09:30AM-11:50AM

Location: ARB STUDIO 1

HACU-0151-1 **Making Dances I**

Professor: Lailye Weidman

This course invites students to dive into choreographic thinking, movement generation, experimentation, and dance-making research. Together we will define and expand choreographic possibilities through weekly dance-making assignments-both solo and collaborative. Students will produce choreographic studies that address specific concepts, lenses, and methods for crafting dance. Specifically, we will explore dance as a poetic medium-using movement as an entry into dwelling with rhythm, phrasing, mood, and tone. We will reflect together on one another's work, looking to provide generative, generous, and insightfully critical feedback. Final projects will evolve over the latter portion of the semester and be performed in an informal showing. Other requirements include viewing live performances at the Five Colleges and in the community, viewing dance on video, and engaging with readings, discussions, and reflective writing assignments. No previous experience in dance is required.

Concurrent study of dance technique is encouraged. Keywords: dance, choreography, performance, poetry, theatre

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: MDB SMALL

HACU-0183-1 **Resistance Literatures**

Professor: Jennifer Bajorek

In this introductory literature and cultural theory course, we will examine the relationships between literature and resistance in diverse historical and cultural contexts. We will explore longstanding-if often contradictory-associations between literature and revolution, fiction and freedom, poetry and democracy, and the role played in social and political movements by creative and artistic imagination. Special attention will be paid to the place of literary texts in imperial and nationalist projects as well as, in postcolonial contexts, anti-imperial and anti-colonial contestation. Multiple national and linguistic traditions will be considered, including texts by US, European, African, Caribbean, and Latin American writers. Theoretical readings will touch on censorship, performativity, creolization, and terror. (Keywords: Comparative Literature, Cultural Studies, Postcolonial Theory)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: FPH 107

HACU-0203-1 **Introduction to Studio Art**

Professor: Daniel (Daniel) Schrade

Vagabonding Images invites students to investigate the indistinct borders between two-dimensional art and installation art through studio work. Assignments will emanate from drawing and painting. With a focus on abstraction and nonrepresentational studio art practice, students will learn to develop an individual approach to a subject matter through research, readings, films, and digital image

presentations. While we examine visual art productions from a transcultural perspective, we will also engage in critical art theory and topics such as media diversity, materiality, and composition. Students will be required to present a collaborative artist presentation on an assigned artist. Student evaluation will be based on participation in studio sessions, class discussions, timely completion of assignments, and the artist presentation. Keywords: Studio-Art, Drawing, Painting, Multimedia, Critical-Art-Theory

Lab fee: \$50. Students in this course can expect to spend 8 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 02:30PM-04:50PM W 06:00PM-07:30PM

Location: ARB, ARB STUDIO 3

HACU-0206-1 **Mod-Contemp Dance 2 HALF Crse**

Professor: Chloe London

Modern-Contemporary Dance Technique II is an advanced-beginning level class, which will deepen the foundational experience with modern and contemporary dance techniques. The studio will be our laboratory as we explore a wide range of modern dance concepts with a focus on sensation, initiation, expansive use of space, efficiency, safety, connectivity, and embodiment of phrase work. Along the way, we will also bring attention to alignment, spatial clarity, use of breath, increasing range of motion, and the development of strength and stamina as ways to nurture sustainable and deeply engaged dance practice. Keywords: dance, theatre, movement, contemporary, modern

Students in this course can expect to spend approximately 3 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: MDB MAIN

HACU-0209-1 **Production Sketchbook**

Professor: Patricia Montoya

Video, still images, and sound are used in this course to explore the fundamental character of storytelling, filmmaking, and time-based art practices. Students perform all aspects of production with particular attention to developing ideas and building analytical and critical skills. Through exercises that

include in-class and weekly projects, students will produce sketches aimed at exploring video as an experimentation tool and review the history of video art to give students the basic theoretical tools to critique their own productions and develop an understanding of the possibilities that the medium offers. There will be special emphasis paid to sound design that includes original music and ambient sound gathered with a separate sound recorder.

Lab fee: \$65. Students in this course can expect to spend 10, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: W 09:00AM-11:50AM T 06:00PM-08:00PM

Location: JLC, JLC, LIB 120

HACU-0218-1 **Utopia**

Professor: Karen Koehler

This course is an examination of visionary plans in architecture and art, including the works of C-N Ledoux, Frank Lloyd Wright, Le Corbusier, Wassily Kandinsky, and others. The course begins with an examination of significant literary utopias, including the books by Sir Thomas More and William Morris, and we conclude with a work by Octavia Butler. We will consider the philosophical constructs of utopia in architectural drawings, buildings, and plans as well as in film, painting, sculpture, and the decorative arts. We will consider how different projections about life in the future are also harsh criticisms of the present, which often rely upon imagined views of social organizations in times past. We will examine the relationship of the individual to the community, and consider how spatial constructions - real and imagined - can affect this relationship. We examine the tensions between theory and practice, by studying the successes and failures of actual attempts at utopian communities. We will conclude with the question of whether utopian design is imaginable in the 21st century. keywords: Art, architecture, literature, history, philosophy

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: ASH 221

HACU-0219-1 **Handmade Pictures**

Professor: Kane Stewart

This course will explore the photographic techniques of cyanotype, platinum/palladium, and carbon printing processes. Students will be introduced to historic and contemporary photographers using these and other alternative print processes. Workshops, readings, and critique will be integrating into the technical aspects of this class. While there will be an emphasis on technical application in this course, the overall objective is to explore alternative processes that will offer students handmade, creative options in their photographic practice. Engaged participation is a critical component of this course and it will, along with an end of the semester portfolio, figure prominently in course evaluations. Students interested in taking this course should have some prior photography experience.

Lab fee: \$65. Field trip fee: \$20. Students in this course can, expect to spend 6 to 8 hours weekly on work and preparation, outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: T 01:00PM-03:50PM TH 02:30PM-03:50PM

Location: JLC, JLC 131

HACU-0225-1 **Inermediate Studio Art Proj**

Professor: Serena Aurora Himmelfarb

This studio arts course will explore a broad range of strategies, processes, and materials. Students will be exposed to a variety of approaches to art making through small, guided prompts as well as two independent projects. Students will undertake research particular to their materials, interests, and processes. Slide lectures introduce the class to contemporary and historical artists and art movements across cultural perspectives. From the dollhouse to the forest, soft sculpture to performative objects, this course embraces an expanded definition of studio art.

Lab fee: \$50. Students in this class can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: T 06:00PM-07:20PM TH 06:00PM-08:00PM

Location: ARB, ARB STUDIO 3

HACU-0230-1 **Critical Moves**

Professor: Lailye Weidman

Athletes taking a knee, bodies marching in the street, dance movements that go viral. How can Dance Studies help us see and understand the urgency of [social] movement in our current moment? At the same time, how does dance challenge normative conceptualizations of history and politics? Exploring dance and embodied politics of the 20th and 21st century through the lens of Dance Studies, this course works from the perspective of "Critical Moves" proposed by late dance theorist Randy Martin: "Critical moves. Steps we must take. Movement that informs critical consciousness." The interrelationship between theory and practice will be emphasized through reading, writing, movement exercises, and creative workshops. Students will regularly read, write, and move; view and discuss performances; pursue a final research project through embodied, visual, and text-based methods; and work on a collective performance intervention that will take place on campus during the semester. No dance experience necessary, just open curiosity. Keywords: dance, performance, politics, activism, body

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: MDB SMALL

HACU-0235-1 **Australian/New Zealand Cinema**

Professor: Eva Rueschmann

From the Australian Film Revival in the 1970s represented by directors such as Peter Weir, Fred Schepisi and Gillian Armstrong to "The Lord of the Rings" trilogy, "Rabbit-Proof Fence," "The Piano," "Mystery Road" and "Mad Max: Fury Road," Australian and New Zealand have made unique contributions to international cinema. In this course, we will examine the ways in which selected films from both countries engage with genre film, national identity, race and gender, history, myth, landscape, and the ability of two small film cultures to thrive despite the economic and cultural dominance of Hollywood. Our weekly film screenings will be supplemented by a discussion of short stories and a novel in order to situate Australian and New Zealand cinema within a broader cultural and historical framework. This course is part of the Time and Narrative Learning Collaborative (LC). Some of the questions we will explore are: How does film narrate national history, heritage, and myth? How do Australian and New Zealand films address the colonial legacy of these two settler nations, and shape postcolonial responses to that legacy? Keywords: Australian film, New Zealand film, national identity, history, cultural studies

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 103

HACU-0237-1 **Japanese Sound Cultures**

Professor: Junko Oba

"Listening" occupies a special place in Japanese cultures. Indications abound in literature, folklore, and everyday practices that listening has been nurtured as multisensory experiences and that it encompasses a wide range of phenomena. Whether it be in the haiku poetry reading, religious ceremony, political protest, or mundane activity, listening enables people to transcend spatiotemporal boundaries, connect with the intangible and the invisible, and engage in the world and life in a deeper philosophical consciousness. This course explores Japanese sound cultures, with special attention to the underlying unique conceptions of "listening": how have people in Japan cultivated distinct sensibilities in listening, and how, in turn, such sensibilities have constituted Japanese sound cultures. No previous training in music is necessary to take this course. Keywords: Japanese cultures, sounds, listening, acoustic sensibilities

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: MDB RECITAL

HACU-0241-1 **Music of Immigrant America**

Professor: Rebecca Miller

The music of immigrant, refugee, and diasporic people in the United States ranges from traditional and folk genres to popular and rock styles, and often serves as a bridge between the old and new cultures. This course focuses on music from a number of immigrant/diasporic communities in the United States, including Irish, East European Jewish, Mexican, African-American, various parts of the Caribbean, Vietnam, and others. We will examine the many ways that identity is created and solidified in immigrant communities through music, song, and dance. This course will introduce students to theoretical models to better understand the dynamics of immigrant culture: subcultural theory, "creative" ethnicity, hybridity/musical syncretism, gender, and cultural appropriation. In addition to regular reading, writing,

and listening assignments, students will conduct an oral history and help construct an oral history archive. Keywords: ethnomusicology, American studies, diaspora studies, oral history

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: MDB RECITAL

HACU-0243-1 **Crankies**

Professor: Rebecca Miller, Donna Cohn

A cranky is a storytelling device consisting of a box with two spindles and a hand-cranked illustrated scroll and accompanied by instrumental music, song or spoken word. Crankies arrived in the southern Appalachians with British immigrants beginning in the 1800s and served as entertainment as well as a means to record local, historical events. In this course, we will build crankies and create stories from folk ballads, original music, and songs that deal with contemporary issues. We will work independently and collaboratively as we experiment with image making, mechanical motion, simple lighting, shadows, music, and song. We will read and complete writing assignments about the role of crankies in folk culture, both historically and in contemporary practice. The class will conclude with an end-of-the-semester performance. It is open to students interested in making images and illustration, folk arts, and theater. Introverts and extroverts welcome! Keywords: Design, fabrication, American studies, folk arts, music

Lab fee: \$20. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: ARB STUDIO 1

HACU-0244-1 **Digital Architecture Studio**

Professor: Thomas Long

This studio architecture course will be a digital design investigation into architecture and the built environment. In this course, students will develop and apply contemporary digital architectural skills,

including sketches, plans, elevations, models, computer diagramming, and various modes of digital representation [TBD] to inter-disciplinary design problems. Students will explore a broad range of spatial concepts using digital mediums, including iterative, algorithmic and emergent design philosophies. The objective of the course is to solve unique architectural issues involving site, construction, inhabitation, function, form and space through rigorous, open-ended, and creative computer-based design work. Recommended: Students are encouraged to have taken one architectural design studio before enrolling in this course. Keywords: Architecture, Design, Technology, Digital, Studio

Lab fee: \$50. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: TTH 01:00PM-03:50PM

Location: CSC 316

HACU-0248-1 **Extremes of Modernism**

Professor: Jeffrey Wallen

In the early twentieth century, Joyce, Woolf, Kafka, and other writers radically transformed our notions of the novel, and of literature. In this class, we will explore the formal and geographic extremes of literary modernism, and examine how each of these writers challenge our familiarity and comfort in fiction, and attempt to reconceive the possibilities of the literary text. This course is affiliated with the Time and Narrative Learning Collaborative (LC). Among other questions we will be considering: How do these writers transform our perception of time, and reconceptualize our understanding of memory and "lost time"? Keyword: Literature

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: FPH 107

HACU-0251-1 **Musical Explorations**

Professor: Junko Oba

This course builds upon students' basic understanding of the mechanisms of diatonic harmony as a sonic

world-building tool. Through analysis, performance, and composition, we will further develop a solid working understanding of the principles of melody, harmony, and form common in many musical traditions that we consume in our everyday lives. Assignments will include writing short melodies and accompaniments as well as more detailed compositional and improvisational projects. We will use our instruments and voices to bring musical examples to life in the classroom. There will be a diagnostic evaluation administered in the first class to ensure that students have an ability to read both treble and bass clefs, have a good grasp of intervals and triads, and that they are ready to apply them in analysis and composition. Email the instructor to take the diagnostic evaluation (joba@hampshire.edu). The instructor's permission will be given based on the result. Keywords: music, music theory, diatonic harmony

Prerequisite: Students must know basic music theory. Students in, this course can expect to spend 6 to 8 hours weekly on work and, preparation outside of class time.

Instructor Permission: Yes Distribution: This course has a Prerequisite: Yes

Time: MW 10:30AM-11:50AM

Location: MDB RECITAL

HACU-0254-1 **Photography II: Color**

Professor: Kane Stewart

This course is a thorough introduction to color photography using analog and or digital cameras for capture. Weekly project-based assignments and critiques will address students' aesthetic and technical progress; readings and discussions will introduce students to historical and contemporary art practices, with an emphasis on current photographic theory. Lab sessions will cover a range of techniques including the nuances of color, color film, digital capture, color management, and archival inkjet printing. This additional technical lab session will meet once a week for one and one-half hours.

Lab fee: \$65. Field trip fee: \$20. Students in this course can, expect to spend 6 to 8 hours weekly on work and preparation, outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: M 01:00PM-03:50PM W 02:30PM-03:50PM

Location: JLC, JLC 120

HACU-0277-1 **Planet on Fire**

Professor: Jennifer Bajorek

The desire to save our planet from imminent destruction is shared by growing numbers of people all over the world. Yet debates about climate change, environmental disaster, mass extinction, and possible solutions to them continue to be framed by ideas and discourses that have their roots in capitalist, imperialist, Western, Euro-American or Eurocentric, and patriarchal worldviews. This course examines critical and creative approaches to sustainability and extinction that challenge us to go beyond these frames with a focus on contemporary visual art and visual and spatial practice. Through close looking and analysis of works and portfolios of work (exhibition catalogs and documentation, artist books, photobooks, online archives) by contemporary artists complemented by readings in contemporary literature, philosophy, environmental humanities, and social science, we will look at histories, practices, thought systems, and imagined worlds that teach us to understand the past, present, and future of the planet differently and that offer radical new possibilities for imagining what Anna Tsing calls "the promise of cohabitation," or life on earth. Our looking and reading in the course will center on postcolonial, Indigenous, Black, queer, and feminist perspectives on earth, nature, ecology human-animal relations, and non-humanist or non-human cosmologies. Specific topics might include ecofeminism, queer ecologies, and global indigeneity; climate apartheid and the climate refugee; regenerative agriculture, food justice, and food sovereignty. Keywords: Sustainability, environment, justice, philosophy, postcolonial

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: FPH WLH

HACU-0288-1 **Time and Memory in Cinema**

Professor: Eva Rueschmann

Cinema travels through time much as the human memory can, reliving moments in various times with "limitless possibilities," wrote Marxist philosopher and literary historian Gyorgy Lukacs. In this seminar, we will explore the ways in which global films engage with and can manipulate time and memory, both thematically and in terms of its aesthetic devices and different genre forms. We will examine how cinema as a time-based medium addresses nostalgia, trauma, dreams, and amnesia on both an individual and collective level. Drawing on historically and autobiographically inspired feature films, science fiction, coming-of-age stories, and other genres, we will discuss cinema's ability to mythologize, memorialize and critically reflect on the past as a space of socio-historical change, addressing class, race and gender roles, family dynamics, war, politics, and other themes. Possible films include Hiroshima,

Mon Amour; La Jetee; A Very Long Engagement; Atonement; The Lives of Others; Volver; Au Revoir Les Enfants; Eternal Sunshine of the Spotless Mind; Moonlight; Cinema Paradiso; Atlantics; and others.

Keywords: Film studies, time, memory studies, history, trauma

Prerequisite: Previous film course preferred but not required., Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: Yes

Time: TTH 02:30PM-03:50PM M 07:00PM-10:00PM

Location: FPH, FPH 103

HACU-0299-1 **Technologies of Otherness**

Professor: Professor Loza

This seminar will explore the interface of technology with gender, race, and disability. It will consider how the concepts of gender, race, and disability are embodied in technologies, and conversely, how technologies shape our notions of gender, race, and disability. It will examine how contemporary products - such as film, TV, video games, science fiction, social networking technologies, and biotech - reflect and mediate long-standing but ever-shifting anxieties about race, gender, and disability. The course will consider the following questions: How do cybertechnologies enter into our personal, social, and work lives? Do these technologies offer new perspectives on cultural difference? How does cyberculture reinscribe or rewrite gender, racial, and sexual dichotomies? Does it open up room for alternative and non-normative identities, cultures, and communities? Does it offer the possibility of transcending the sociocultural limits of the body? Finally, what are the political implications of these digital technologies? Keywords: Critical Race Theory, Gender Studies, Film and Media Studies, Disability Studies, Queer Studies

Students in this course can expect to spend 10 to 12 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: TTH 01:00PM-02:20PM

Location: EDH 2

HACU-0307-1 **Advd Architecture + Design Lab**

Professor: Thomas Long

This course is geared toward Division III students and Five College seniors completing or anticipating advanced architectural or other design studio projects. The Advanced Architecture + Design Lab course provides a structured and critical creative environment for students to explore, experiment and design in both an individual and collaborative studio setting. In this course, students will develop their own individual design projects, identifying their own approach, scope and thesis, then executing their creative acts throughout the semester. As a concentrator's course, students will be expected to engage in both the creative challenges presented by the course while working on their own independent semester-long projects. This course is highly interdisciplinary in nature, yet designed for students developing projects in various areas of graphic design, industrial design, environmental studies, architecture, and urban planning. This course will be marked by a brief, intense reading and discussion period, followed by both writing and design production on topics both culled from our readings and individual student projects. This course requires substantial out-of-class studio work and commitments to a rigorous schedule of production, culminating in a collective exhibition at the end of the semester. Students must have an individual project in mind or in progress at the start of the term. For non-Hampshire students, students should have an established work methodology and have taken several studios in art or architectural design. Students will develop work for a collective exhibition at the end of the semester. Division II Hampshire students are welcome if space permits. Instructor Permission Required--Priority for acceptance will be given to upper-level students; Contact Thom Long at tlong@hampshire.edu for details. Keywords: Design, Architecture, Concentrator, Capstone, Studio

Lab fee: \$50. Prerequisite: Previous experience in an, architecture or design studio course; preferably more than one., Students in this course can expect to spend 6 to 10 hours weekly, on work and preparation outside of class time.

Instructor Permission: Yes Distribution: LC3 This course has a Prerequisite: Yes

Time: TTH 09:00AM-11:50AM

Location: EDH 3

HACU-0399-1 **Division III Concentrator**

Professor: Jean Marie Casbarian

This course is open to film, photography, and video concentrators and others working across interdisciplinary art practices. Throughout the semester, we will attempt to integrate the procedural and formal concentration requirements of the College with the creative work produced by each student that culminates in your Division III. This seminar will offer a platform for collective criticism and meaningful dialogue while continuing to think through and engage with your studio practice within a broader context in and outside of an academic environment. Weekly critiques, periodic readings and writing assignments that are specific to your work, will intersect with intermittent guest artists, screenings and lectures that shape and inform your Division III. Post-graduate survival skills, professional development,

and graduate school will be addressed. Enrollment is limited to Division III Concentrators. Contracts must have been filed prior to enrollment. All others must have the permission of the instructor. NOTE: Enrolled or top 5 waitlist students who do not attend the first class session risk losing their place on the class roster. Keywords: Final Exhibitions, Studio Practices, Dance/Performance, Music/Sound, Visual Art

Lab fee: \$65. Prerequisite: Students must be in first or second, semester of Division III. Students in this course can expect to, spend 8 hours weekly on work and preparation outside of class, time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: Yes

Time: W 01:00PM-05:00PM

Location: JLC 131

IA-0122-1 **Reading and Writing Poetry**

Professor: Alejandro Cuellar

Poetry is enigmatic, mercurial, lush, and profound. It is avant-garde, political, bold, and equally quiet. These are some of the reasons that often, poetry is both immensely appealing and yet, can feel intimidating, both to read and write. In this course we will look at several varieties of poems and read them closely, trying to get at the meaning they want to convey, and the meaning that we draw from them. We will also study form, structure, and other traditional and untraditional tenets of poetry. Students will also write their own original work and submit them to our workshops. We will go through several prompts and exercises to help you generate your poems. You will also write for your final portfolio a short analytical essay on some of the published pieces we will read. Active, enthusiastic participation is expected. (keywords: Writing Program, Writing, Creative Writing, Poetry)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: WF 01:00PM-02:20PM

Location: EDH 2

IA-0125-1 **Acting and Presence**

Professor: Will MacAdams

What is presence on stage? And how does an actor manifest it? In this course, you'll explore acting through a hands-on, ensemble-based approach that is grounded in listening. The course begins with an

exploration of the many stories that you carry, hear, and express through movement. We will then move to theatrical language, developing skills of text analysis and character development. Throughout this process, you'll explore how listening deeply helps foster ensemble - guided by the core belief that dynamic life on stage is found not within oneself but in relationship: to the text, to other performers, to the audience, and to the world. To supplement your learning process, we will read plays from a range of playwrights who challenge oppressive systems, center voices historically absent from the stage, and create a language to meet a world of crisis and possibility. Keywords: Acting, ensemble, theatre, theater, performance

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC2 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: EDH 21

IA-0159-1 **Writing About Home**

Professor: Alejandro Cuellar

Home is where we live in every sense, but "Home" is more than the physical structure we reside in: it is also the psychological, societal, emotional, and even the mythical. In this course, we will read a variety of fiction and non-fiction and explore the importance of these spaces, be they physical or metaphysical, to the construction of "home" and more importantly, how these terms, whether we accept them wholly, shun them entirely, or experience via travel and immigration, dictate to us and others a sense of self and identity via our own writing. We will write a mix of critical essays, personal/reflective writings, and creative work as we also delve into the process of writing: topic selection, drafting, and a variety of techniques for revision, including peer review. Individual meetings with the instructor will be required. Limited to First-Year Students.

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: GRN WRC

IA-0161-1 **Intermediate Painting**

Professor: Serena Aurora Himmelfarb

This class investigates the line drawn (or is it painted?) between two studio art processes: painting and drawing. Where does one stop and the other begin? What does it look like to draw like a painter? Working with and on a variety of media, students will be introduced to new materials and techniques while expanding ideas behind their own art practice. Alongside in-class studio work, research, critique, and community are highly valued in this course. Materials provided for in-class work are paid for by the lab fee.

Lab fee: \$80. Students in this course can expect to spend 7 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 02:30PM-05:20PM

Location: ARB STUDIO 1

IA-0180-1 **Design Fundamentals**

Professor: Donna Cohn

Design Fundamentals: This is an introductory level design class focusing on understanding problem, generating ideas and developing practical elegant solutions. We will begin with a series of guided activities and projects, with the course culminating in a final independent project. Students will become familiar with a range of basic design tools and skills, such as drawing, computer aided design, model making, and prototype in materials such as cardboard, metal and plastic. Throughout the course students will work toward improving visual communication skills and the ability to convey ideas.

Keywords: design, fabrication

Students should generally expect to spend 6-8 hours a week on, work outside of class time. , , This course has a lab fee of \$60.00.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM MW 01:00PM-02:20PM

Location: LCD, LCD SHOP

IA-0189-1 **Shaping Your Story**

Professor: Faune Albert

From James Baldwin's recounting of being in prison in Paris to Joan Didion's recollections of 1960s Hollywood and beyond, many great writers have used the personal essay to illuminate universal or cultural truths, moving from the minutiae of daily life to insights and observations about the human condition. This course will explore this dynamic literary genre, considering how different forms and structures (i.e., the braided essay, the lyric essay, etc.) shape the stories we tell about our lives and experiences--stories about power, place, and identity. Students will read a diverse range of personal essays, looking at how writers build and resolve tension and approach questions of memory and truth. As we engage with published work and write, workshop, and revise our own short essays, we will think critically about what stories and histories get told and what gets silenced, and how we can use writing to create connection and imagine new possibilities. (keywords: personal essay, creative nonfiction, writing, workshop, memory)

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: WF 10:30AM-11:50AM

Location: GRN WRC

IA-0206-1 **Reading and Creating Comics**

Professor: Uzma Aslam Khan

This is a creative writing workshop in which students will read and create comics, with an emphasis on comics rooted in autobiographical stories and/or narratives of displacement. Because comics are primarily a visual medium, as much time will be spent considering the visual and artistic choices of the creators as discussing their thematic elements. The same is true for your own work, which will be workshoped for its visual as much as written inventiveness. It doesn't matter if you cannot draw well! Lots of "professional" comics artists are limited in their visual skills. What matters is that you learn to see what these artists are doing, through trying it yourself. In other words, what matters is your devotion to a steady learning practice. In addition to creating comics, course requirements will include keeping up with the reading, regular attendance, in-class presentations and participation, and a thorough commitment to the work of your peers. Please note: This class is not suited to students with an interest in superhero comics. Though superhero comics continue to dominate the form, NO superhero comics will be read, accepted, or workshoped in this class. Also note: Students MUST attend the first class in order to keep their seats.

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: EDH 2

IA-0213-1 **Production for Live Performanc**

Professor: Peter Kallok

In this hands-on course, students are introduced to the processes of theatrical/performance production. We will examine and take part in the collaborative nature of performance arts by executing projects from the Fall semester's Division III Theatre Seminar under the real constraints of time, materials, budgets, and acquired skills. Working under the leadership of Division III students, the class will design and realize the visual, physical, spatial, and aural components of the productions. In addition to designing and building the elements of the productions, they will also have the opportunity to participate in the running crews during the performances. Each student will become a part of the entire production experience. Students will be expected to commit to evening hours during the technical rehearsal and performance dates. Keywords: theater, costumes, lighting, design, scenery, management

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: MW 04:00PM-05:20PM

Location: EDH 21

IA-0230-1 **Setting the Stage**

Professor: Peter Kallok

There are processes designers in the theatre must undertake to realize the physical world of a play. Within the performing arts, no single aspect of design exists in isolation and no designer should fly solo. Moving through a series of individual and group exercises, students will begin to develop their own process toward expressing the passion of a theatre work through their designs. Throughout the semester, students will develop a design vocabulary that allows for collaboration and interplay, while producing unified and coherent design work. This semester particular emphasis will be placed on scenic and costume design. Students will be introduced to the tools of design communication: drafting, models, rendering, etc. as they learn to discuss and to respond to performance works. Keywords: design, theatre, scenery, costumes, performance

Lab fee: \$40. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: EDH 21

IA-0239-1 **Art/Nature/Technology**

Professor: John Slepian

The discourses of art, nature, and technology have been intertwined for centuries, but as technology becomes more sophisticated, it is possible for artworks to go beyond just representing nature, and to begin to simulate it or engage it directly. This course will explore the ways that art can employ both the ideas and tools encountered in areas of research like artificial life, the simulation of complex systems, remote environmental sensing, biomimicry, and green technology. Students will complete a series of conceptually based art projects culminating in a final project of their own devising. Projects will be contextualized by looking at the work of artists working with nature, from the earth art of the 1960s to contemporary work in digital media and robotics. There will be a series of readings on topics like the social construction of nature. Keywords: arduino, programming, installation

Lab fee: \$75. Students in this course can expect to spend 6 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: TTH 01:00PM-03:50PM

Location: ARB STUDIO 2

IA-0240-1 **Playwriting Workshop**

Professor: Will MacAdams

This course is a hands-on writing laboratory in which you create original theatrical work. The form can vary widely. You might write: choreopoems, naturalistic plays, plays inspired by oral history, or plays in forms that you invent. The course will help you develop an ear for the voices within you, help you shape them into characters and theatrical worlds, and foster a community of writers defined by generous listening. Your writing process will be supplemented by reading the work of visionary playwrights who challenge oppressive systems, center voices historically absent from the stage, and create a language to

meet a world of crisis and possibility. They may include: Constance Congdon, Larissa FastHorse (Sicangu Lakota), Spalding Gray, Jeremy O. Harris, Quiara Alegria Hudes, Eduardo Machado, and Dominique Morisseau. Keywords: Playwriting, theater, theatre, writing, play

Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: MW 02:30PM-03:50PM

Location: EDH 2

IA-0243-1 **Crankies**

Professor: Rebecca Miller, Donna Cohn

A cranky is a storytelling device consisting of a box with two spindles and a hand-cranked illustrated scroll and accompanied by instrumental music, song or spoken word. Crankies arrived in the southern Appalachians with British immigrants beginning in the 1800s and served as entertainment as well as a means to record local, historical events. In this course, we will build crankies and create stories from folk ballads, original music, and songs that deal with contemporary issues. We will work independently and collaboratively as we experiment with image making, mechanical motion, simple lighting, shadows, music, and song. We will read and complete writing assignments about the role of crankies in folk culture, both historically and in contemporary practice. The class will conclude with an end-of-the-semester performance. It is open to students interested in making images and illustration, folk arts, and theater. Introverts and extroverts welcome! Keywords: Design, fabrication, American studies, folk arts, music

Lab fee: \$20. Students in this course can expect to spend 6 to 8, hours weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: TTH 02:30PM-03:50PM

Location: ARB STUDIO 1

IA-0261-1 **Intermediate Painting**

Professor: Serena Aurora Himmelfarb

This class investigates the line drawn (or is it painted?) between two studio art processes: painting and

drawing. Where does one stop and the other begin? What does it look like to draw like a painter? Working with and on a variety of media, students will be introduced to new materials and techniques while expanding ideas behind their own art practice. Alongside in-class studio work, research, critique, and community are highly valued in this course. Materials provided for in-class work are paid for by the lab fee.

Lab fee: \$80. Students in this course can expect to spend 7 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: No

Time: MW 02:30PM-05:20PM

Location: ARB STUDIO 1

IA-0268-1 Transitional Space in Story

Professor: Uzma Aslam Khan

This is an intermediate-advanced creative writing course ideal for Division II and Division III students, particularly those with a passion for exploring transitions, both chosen and unchosen, as an engine for beautiful expressions of art. It will also appeal to those wanting to explore how movement is controlled, and who controls it. We will look at writers who embrace these themes in different contexts. For instance, in the context of those profiled for their race, religion, or sexual orientation. Those who are refugees dislocated by wars, colonialism, climate change, poverty, and pandemics. Those who relocate by choice, say for work or education. "Movement" may be from one country to another; one identity to another; entering a groundbreaking career; a change in physical ability; a change in diet (becoming vegan?). The focus will be on critical reading, as well as on creating your own original works of fiction (and narrative non-fiction). In addition to a love of creative writing, course requirements will include keeping up with all the reading, regular attendance, in-class presentations and participation, and a thorough commitment to the work of your peers. NOTE: Though the course is not by instructor permission, students MUST attend the first class in order to keep their seat.

Students in this course can expect to spend at least 6 to 8 hours, weekly on work and preparation outside of class time.

Instructor Permission: No Distribution: LC4 This course has a Prerequisite: No

Time: W 02:30PM-05:20PM

Location: FPH 108

IA-0280-1 **Mold Making and Casting**

Professor: Gregory Kline

This studio course introduces intermediate-level sculpture and studio art concentrators to mold making and casting processes. Students will be exposed to a range of cast sculpture, both historic and contemporary via books and slide lectures. Through assignments and independent work, students will explore the process of mold making and casting through a range of different materials including plaster, concrete, silicone rubber, and thermoplastics. Students will research historical and contemporary artists who utilize casting and present relevant work for class discussion. The course will culminate in an ambitious independent project. Keywords: Artist practice, art process, independent project, sculpture, materiality

Lab fee: \$130. Prerequisite: any studio art production class., Students in this course can expect to spend 6 to 8 hours weekly, on work and preparation outside of class time.

Instructor Permission: No Distribution: LC3 This course has a Prerequisite: Yes

Time: MW 09:30AM-11:50AM MW 09:30AM-11:50AM

Location: ARB, ARB STUDIO 3

NS-0145-1 **Earth and Life Through Time**

Professor: Steve Roof

Humans are recent tenants on an ancient Earth. Understanding Earth's remarkable history is enlightening yet humbling. Earth's history provides a critical lens for evaluating the environmental processes occurring in our modern world. In this course, we will travel through time to study the evolution of Earth from its fiery beginning over 4.5 billion years ago to the present day. We will explore the physical and biological evolution of Earth and gain an appreciation for Earth as a series of complex systems that interact dynamically and holistically. We will also learn how geologists reconstruct Earth history as well as predict the future. This course will be valuable for anyone who is curious about geology, life, and evolution and is concerned about the future of Earth and its tenants. Keywords: geology, earth, environment, evolution, sustainability

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: TTH 09:00AM-10:20AM

Location: CSC 333

NS-0204-1 **Physics I with Lab**

Professor: Kaca Bradonjic

Physics I covers the fundamental principles and methods of physics by teaching classical mechanics, while emphasizing its limits and sketching out how they are modified in quantum physics. The topics will include the essence of measurement, data collection and analysis, the basic models (point particle, plane wave, harmonic oscillator, etc.), mechanics (motion and its causes), and fundamental interactions. Special focus will be given to general principles, such as the conservation laws. Students will approach these topics in an active-learning style, wherein hands-on lab activities are integrated with problem-solving sessions and mini-lectures. The course aims itself at all who seek an understanding of the fundamental laws of physics, including students on pre-professional track and students who focus on physical or mathematical sciences. Readings and written work will be assigned for each class.

Students can generally expect to spend 6-8 hours a week on work, outside of class time. , , This course has a lab fee of \$10.00.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: TTH 01:00PM-04:00PM

Location: CSC 3-PHYC

NS-0206-1 **Modern Physics**

Professor: Kaca Bradonjic

Modern physics encompasses the major discoveries made in the early 20th century, which can be broadly divided into relativity and quantum mechanics. This course is a survey introduction to the special theory of relativity, the development of quantum theories of matter, light, and their interactions, and the application of these theories to atomic, nuclear, and solid state physics. The topics covered will include special-relativistic mechanics, the atomic structure of matter, black body radiation, photo-electric effect, particle-wave duality, Schrodinger equation in one and three dimensions, and electron spin. The course is essential for students intending to pursue advanced physics courses on these topics and would be of interest to science students who want to gain a basic understanding of the foundations of modern physics. Keywords: physics, modern physics, relativity, quantum

This course has prerequisites: Physics I, Physics II. , , Students can generally expect to spend 6-8 hours on work a week, outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: Yes

Time: TTH 10:30AM-11:50AM

Location: CSC 333

NS-0210-1 **Environmental Sustainability**

Professor: Christina Cianfrani

This course will use a natural science lens to explore the United Nations Sustainable Development Goals with a specific focus on the food-water-energy nexus. We will explore the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class will read primary literature, complete case studies, work collaboratively and independently on sustainability projects and actively participate in small group and class discussions and activities. We will use elements of the Hampshire College campus living laboratory as points of discussion, taking fields trips when possible, including: the net zero energy/water living building, the solar array and the college farm center. Keywords: environmental science, geoscience, sustainability

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: RWK 202

NS-0244-1 **Neuroendocrinology**

Professor: Cynthia Gill

The social, nutritional and sensory environment of an organism can dramatically affect the expression of specific hormones. Those hormones, in turn, can determine the development, degree of plasticity and output of the nervous system. Thus, the behavior an organism can have is sometimes determined by the endocrine constraints on the nervous system. This course examines how the endocrine system interacts with the nervous system to influence behavior in a range of organisms. We'll start with the foundations of nervous and endocrine system physiology and anatomy with consideration of common methods and techniques in neuroendocrine and behavioral research. Then we will focus on some specific behaviors such as parental behavior, reproductive behavior, feeding, affiliation, aggression, learning, and memory. In addition, we'll consider the range of normal to "abnormal" behaviors and the neuroendocrine factors that could influence these behaviors. Keywords: neuroscience, behavior, animal, endocrinology, biology

Students should generally expect to spend 8-10 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 10:30AM-11:50AM

Location: CSC 316

NS-0248-1 **Epidemiology**

Professor: Elizabeth Conlisk

This course is an introduction to the principles and practice of epidemiology, the core science of public health and the primary tool for measuring health disparities. The course covers the major concepts usually found in a graduate-level introductory course in epidemiology: outbreak investigations, study design, measures of effect, internal and external validity, reliability, and causal inference. Assigned readings are drawn from a standard textbook and the primary literature. In addition, students read case studies and work step-by-step through major epidemiologic investigations of the 20th century, including the first studies linking smoking and lung cancer; the controversies regarding HIV screening in the early years of the AIDS epidemic; and the emergence of a mysterious syndrome eventually linked to a health supplement. Students also form small groups to design and conduct a small epidemiologic study on campus. The major assignments for the course are four case studies; regular response papers/worksheets on the readings; a poster presentation of the small group study; and a proposal for an epidemiologic study of the student's choosing. Keywords: epidemiology, public health, health disparities, data science

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 10:30AM-11:50AM

Location: CSC 316

NS-0310-1 **Environmental Sustainability**

Professor: Christina Cianfrani

This course will use a natural science lens to explore the United Nations Sustainable Development Goals with a specific focus on the food-water-energy nexus. We will explore the implementation of the goals on a global scale as well as efforts underway locally and regionally. Students in this class will read primary literature, complete case studies, work collaboratively and independently on sustainability projects and actively participate in small group and class discussions and activities. We will use elements of the Hampshire College campus living laboratory as points of discussion, taking fields trips when

possible, including: the net zero energy/water living building, the solar array and the college farm center. Keywords: environmental science, geoscience, sustainability

Students should generally expect to spend 6-8 hours a week on, work outside of class time.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: No

Time: MW 01:00PM-02:20PM

Location: RWK 202

NS-0314-1 **Organic Chemistry II**

Professor: Rayane Moreira

This semester we will explore organic structure, reactivity, and spectroscopy through the study of aromatic molecules, carbonyl compounds, nitrogen-containing compounds, pericyclic reactions, and radical chemistry. The emphasis will be on organic mechanism and synthesis, along with relevance of the chemistry to biology, medicine, society, and environment. By the end of the semester you will have a solid intuitive sense of how organic molecules react and how to manipulate them in the lab. Just as importantly, we will strive to understand the importance of the field of organic chemistry in the past, present, and future. Keywords: Chemistry

Students should generally expect to spend 8-12 hours a week on, work outside of class. , , This course has a prerequisite of Organic Chemistry I.

Instructor Permission: No Distribution: LC1 This course has a Prerequisite: Yes

Time: MWF 09:00AM-10:20AM W 01:00PM-05:00PM

Location: CSC, CSC 2-OPEN

OPRA-0102-1 **Martial Arts: Karate**

Professor: Samuel Kanner

SHOTOKAN KARATE PRACTICE IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Shotokan Karate is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the

primary physical content of the course. Budo Arts classes and clubs utilize a social communication app called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. **NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE.** Although our practices can be energetic, we do not train for the motivation of western fitness. Secondly, karate practice IS NOT taught through the scope of practical self-defense. We do not endorse the application of this activity to critical real-life situations nor is it a viable form of anti-violence training at the beginner level. The Shotokan Karate dojo at Hampshire College represents nearly 50 years of tradition and affiliation to one of the oldest national organizations of karate in the US, Shotokan Karate of America INC. (SKA). Specializing in blocks, strikes, kicks, and economized body movements, karate training is an accessible art that endeavors to bring out the positive attributes in all of us. New students will be trained on individual fundamentals that serve as comprehensive building blocks for learning increasingly more advanced techniques. Individual techniques will then be threaded together to create formal sequences of movements called kata (forms). Within kata are examples of hypothetical interactions with opponents that are then workshopped with a live sparring partner in drills called, kumite. After students have committed enough time to training with us, they will have the ability to become members recognized by SKA INC. and take advantage of national member benefits such as, approved attendance to national events and candidacy for rank promotion examinations. New members are welcome at any time throughout the semester!!! As an affiliated charter of our national governing organization, membership supports our standing accreditation with SKA INC. Contact Samuel Kanner, sikOP@hampshire.edu to schedule a visit or to receive more information about terms and benefits of membership. Visitors and prospective members, attend nourished, hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement if you do not already own a uniform (gi) specific to karate training. Gi are available for purchase upon request. Supplies and certain sizes are limited. Practice meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. For complete information about the Hampshire Shotokan Dojo, please visit, hampshire.ska.org. Join our Discord community! Discord link available upon request.

Lab Fee: \$40 Student, \$60 Public Community

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 08:00PM-09:30PM

Location: RCC 21

OPRA-0113-1 **Martial Arts: Aikido**

Professor: Samuel Kanner

Aikido is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College.

Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication app called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. **NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE.** Although our practices can be energetic, we do not train for the motivation of western fitness. Secondly, aikido practice IS NOT taught through the scope of practical self-defense. We do not endorse the application of this activity to critical real-life situations nor is it a viable form of anti-violence training at the beginner level. Aikido is essentially a modern manifestation of traditional Japanese martial arts (Budo), derived from a synthesis of body, sword, and staff arts. Its primary emphasis is defense, utilizing techniques of neutralization through leverage, timing, balance, and joint control. There is no emphasis on strikes or kicks since one is trained to blend and evade rather than confront. Beginners will practice ukemi (falling), body movement, conditioning, and several basic techniques. Purchase of a uniform (gi) is highly recommended but not required. Purchases can be coordinated with the instructor. Attend nourished, hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement. Class meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. Contact Samuel Kanner at sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

Aikido uniform is recommended., Partial CEL 1 Credit.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 03:30PM-05:00PM

Location: RCC 21

OPRA-0116-1 **Martial Arts: Japanese Archery**

Professor: Samuel Kanner

KYUDO PRACTICE IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Kyudo is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication app called Discord. FREE access to

the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. **NO PREVIOUS MARTIAL ARTS OR ARCHERY EXPERIENCE IS REQUIRED TO PARTICIPATE.** Although kyudo is a form of archery, we do not train for the motivation of target practice. Secondly, kyudo practice is a form of meditation and ritual ceremony with spiritual meaning; it IS NOT intended for entertainment or casual recreation. Students of kyudo will immediately encounter several differences that set this practice apart from popular forms of western archery. In the 4th or 5th century, the bow was indeed a tool for hunting. As Japan and its people developed by expanding their resources, battles and wars over its land and territories began arising. The bow, during early stages of warfare, was reserved for high-ranking generals and military officials who rarely engaged in direct combat. Over time, entire platoons of infantry were issued bows and were commonly used on the battlefield until the appearance of the first guns in Japan by the Portuguese in the early 1540s. The bow may have outlived its tactical usefulness in battle but had yet to make an impact on peaceful meditation cultures. Re-purposed as an instrument for training in focus, concentration, and self-reflection, kyudo took the action of firing an arrow from its original purpose in battle and transformed it into an expression of Zen meditation. After a great period of war had ceased in Japan by the 1600s, certain retired samurai turned to practicing kyudo as a method of keeping their minds sharp and their integrity intact during peacetime. Students will see kyudo as a method of spiritual training having more to do with how to achieve postures of the body with the bow through ritual and for the sake of connection to a heightened presence. Meditation is a pursuit of gaining a wider perception of our minds, not a method for escaping them. Placement of the target plays a critical role in the mindset of the kyudo archer by being only a few feet away thereby removing the temptation and glamour of aiming. The target serves more of a role of catching the arrow anywhere on its path from the bow, rather than providing a measurement of accuracy across a great distance. Training in etiquette and proper handling of the equipment in the tradition of this Japanese martial art will be examined first before any practice of live shots are taken. New members are welcome at any time throughout the semester!!! As an affiliated charter of our national governing organization, membership supports our standing accreditation with Zenko International. Visitors and prospective members, attend nourished, hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement if you do not already own a uniform specific to kyudo training. Practice meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. Contact Samuel Kanner at sikOP@hampshire.edu to schedule a visit or to receive more information about terms and benefits of membership. For complete information about the kyudo group at Hampshire College, please visit, shuuko.org. Join our Discord community! Discord link available upon request.

Lab Fee: \$40 Student; \$60 Public Community.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 06:00PM-07:45PM

Location: RCC 21

OPRA-0117-1 Martial Arts: Iaido

Professor: Samuel Kanner

IAIDO IS CURRENTLY ADJUSTED TO PROPERLY OBSERVE COVID HEALTH REGULATIONS FORBIDDING DIRECT CONTACT AND CLOSE PROXIMITY BETWEEN ITS PARTICIPANTS. Iaido is an activity course of the Budo Arts Program - OPRA's martial arts division at Hampshire College. Budo, meaning the lifestyle of incorporating "warrior" philosophies and values to one's path of internal development. Practicing budo requires the study of related fields such as, but not limited to, history, etiquette, language, art, and spirituality. Students will complete brief research assignments, study literary resources, and attend lectures and media screenings to complement the primary physical content of the course. Budo Arts classes and clubs utilize a social communication app called Discord. FREE access to the full app on computer desktop and smartphone versions will be required. Lab fees support various dojo (training school) affiliations to national governing organizations or cover purchases of specific required personal equipment where indicated. NO PREVIOUS MARTIAL ARTS EXPERIENCE IS REQUIRED TO PARTICIPATE. Although our practices can be energetic, we do not train for the motivation of western fitness. Secondly, Iaido practice IS NOT taught through the scope of combat skill development. We do not endorse the application of this activity as "play" with others nor is it a viable method of becoming adept at "swordplay" or "weapon" use at the beginner level. Iaido is the art of drawing and cutting [in the air] with the Japanese sword. Using rituals of movement called KATA, a practitioner trains to react to an imaginary opponent. All of Iaido's kata have the practitioner begin their response with the sword sheathed as opposed to other sword practices where it is already drawn. Students new to Iaido practice use a dull metal training sword called, "Iaito". Sword equipment in other arts require them to be substituted for wooden or bamboo swords as they would easily harm their live partner from contact in engagements during matches and competitions. Iaido engages in no such types of matches as the spiritual attitude of the art is to observe etiquette and refine the condition of the self by cutting our inward opponents and removing excess of unconstructive qualities. Students will experience the full spread of manners, etiquette, and alertness required to pilot the Iaito. Student uniforms and Iaito equipment are required for participation in the course and are provided by the department at no cost, (conditional on their pristine return). Introductory Iaido kata consists of traversing over the floor in a category of kneeling positions called SUWARI WAZA. This course's lab fee covers the cost of required knee pads. Attend nourished, hydrated, and prepared in a functional sense of clothing that allows for full freedom of movement. A "close" or "form-fitting" underlayer that keeps the student decent is best for wearing during the uniform sizing process. Class meets on the 2nd Floor of the Robert Crown Center in the South Lounge Dojo. Contact Samuel Kanner at sikOP@hampshire.edu with any questions. 5-College students will be graded pass/fail.

Lab Fee: \$55 Cost for knee pad purchase., Partial CEL 1 Credit.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 02:00PM-03:30PM

Location: RCC 21

OPRA-0132-1 **Outdoor Sampler**

Professor: Michelle Lloyd-Dedischew

This course is an opportunity to experience many activities that make up outdoor adventure. Students will engage in activities on a variety of levels from beginning introduction to a refinement of skills, including canoeing, skiing, mountain biking, rock climbing, hiking, snowshoeing, orienteering, outdoor cooking, and caving.

Partial CEL 1 Credit.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 01:00PM-05:00PM

Location: RCC FOYER

OPRA-0134-1 **Land Navigation**

Professor: Eric Nazar

Do you rely entirely on "smart" phone apps and GPS to get where you're going? Learn how to navigate in the ways of our ancestors, using pathfinding, terrain association, map reading, compass skills, orienteering, celestial navigation and other techniques to travel distances across new terrain. This class will meet outdoors, and may use cross country skis, snowshoes, bicycles or canoes to travel. 5-College students will be graded pass/fail.

Partial CEL 1 Credit.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 09:00AM-01:00PM

Location: RCC FOYER

OPRA-0151-1 **Top Rope Climb.**

Professor: Michelle Lloyd-Dedischew

This class begins after winter break and will meet Thursdays in February and March. While this class is a perfect introduction to students just getting into rock climbing, more advanced students will find challenges in mastering their climbing technique and exploring more advanced knots and anchoring systems. Students will learn safety techniques, ropework, knots, and climbing techniques. Enjoy the opportunity to exercise your body and mind using the indoor climbing wall and local climbing areas.

Partial CEL 1 Credit., MEETS ONLY Jan. 28th - Mar. 11th

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TH 12:30PM-05:00PM

Location: RCC GYM

OPRA-0156-1 **Lead Rock Climb.**

Professor: Michelle Lloyd-Dedischew

This class begins in March and will run through the end of the semester in April. This class is a perfect next step for students who have taken the Top Rope Climbing course, or who have top rope experience and are looking to take their climbing to the next level. Students should be experienced top rope climbers and competent belayers. We will cover rope management, anchors, belaying the leader and self-rescue. We will actuate this information outdoors. The goal of this course is to prepare climbers to be competent seconds for multipitch climbs and to provide instruction in lead climbing. 5-College Students will be graded pass/fail.

Partial CEL 1 Credit., MEETS ONLY Mar. 18th -Apr. 29th

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TH -

Location: RCC GYM

OPRA-0180-1 **Weight Training**

Professor: Eric Nazar

Students in this course will practice and learn the basics of using weighted and unweighted exercise to train flexibility/mobility, strength, speed, endurance and coordination. Students will design and receive feedback on an individualized weight training program. Each class session will include cardio warmup, stretching, and weight lifting. Participants who have never been involved in a fitness program are especially welcome, along with experienced students of weight training methods.

Partial CEL 1 Credit.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: TTH 09:00AM-10:00AM

Location: MSC FOYER

OPRA-0185-1 Fundamentals of Tennis

Professor: Jamie Morrell

This class covers basic tennis techniques. Our focus will be on developing smooth confident strokes. Students will also spend time learning the rules of the game and playing. 5-College students will be graded pass/fail.

Partial CEL 1 Credit

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: W 12:00PM-01:00PM

Location: MSC CTS/TRK

OPRA-0186-1 Intro. Pickleball

Professor: Jamie Morrell

Pickleball is fun, social, and the rules are simple. This class will cover the basics of Pickleball rules, terminology, paddle skills, and more. Paddles will be available if needed.

Partial CEL 1 Credit

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: M 12:00PM-01:00PM

Location: MSC CTS/TRK

OPRA-0218-1 Outdoor Leadership

Professor: Michelle Lloyd-Dedischew

Develop your skills as a leader in the outdoors that will apply to your own adventures or leading trips for others. The Outdoor Leadership class will focus on leadership theory and skills with the goal of developing strong facilitators, risk managers, community members, and stewards of outdoor spaces. While this course is not solely focused on sport skill development, we will spend much of our time outdoors leading and participating in different outdoor activities like skiing, hiking, shoe shoeing, land navigation, backpacking, and orienteering. By the end of the course, each student will have been responsible for leading a trip and providing valuable feedback to their peers on trips they've participated in. Students who participate in the Leadership course may find opportunities facilitating or co-facilitating OPRA weekend trips and pre orientation trips.

Partial CEL 1 Credit.

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: F 09:00AM-12:00PM

Location: RCC FOYER

OPRA-ASST-1 Instructor Assistant

Professor: Eric Nazar, Claire Guillemin

Instructor Permission: No Distribution: This course has a Prerequisite: No

Time: -

Location:
